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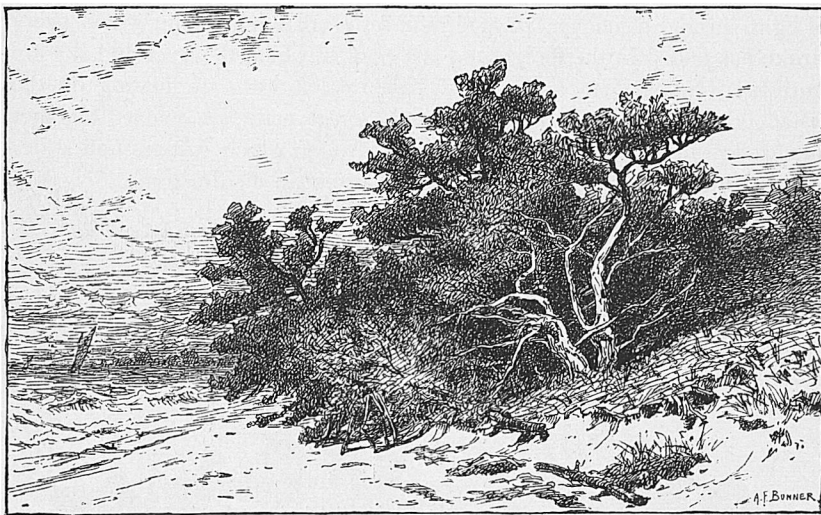
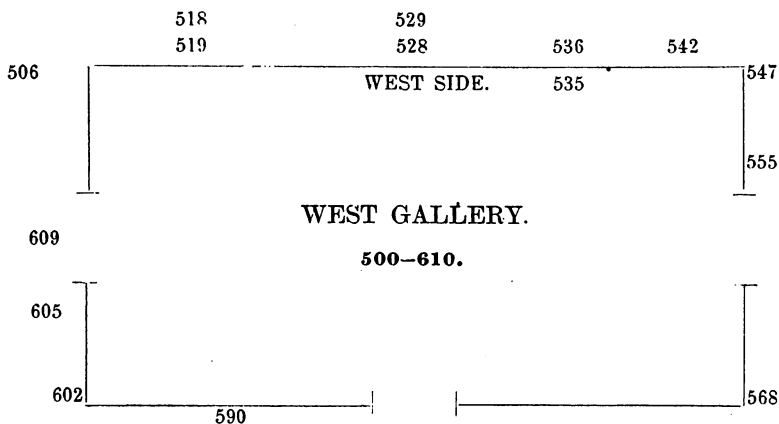
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No. 506.

30 x 50.

No. 506, *On the Shore of the Great South Bay, Long Island*, by A. F. BUNNER, is a vivid picture, characteristic of the bay-shore on the south side of Long Island. wind-swept from the Atlantic. A clump of cedars, gnarled and twisted in the struggle for life, presents an aspect of Nature interesting and not unfamiliar to many. The atmospheric effect is very good, and the different qualities of sea, sky, foliage and sandy beach are excellently brought out.

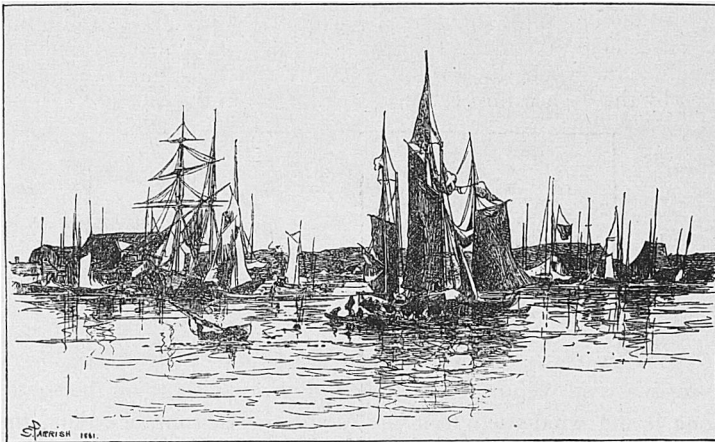


No. 519.

36 x 54.

No. 519. *The Wayside Pool*.—H. BOLTON JONES.

A piece of American landscape portraiture in autumn, rich in color, full of light, air and character; painted in a fresh, crisp manner, in which every stroke has told. In the foreground is a pool in which the trees and sky are mirrored. Some dead leaves which have rustled down are floating on the water, others cling along the banks, and a great many are massed together against an old sluice which is closed, but through which just enough water trickles to make an almost imperceptible current in its direction.



No. 518.

30 x 50.

No. 518. *Gloucester Harbor, Massachusetts*.—STEPHEN PARRISH.

A bright summer morning effect, well rendered.



No. 528.

29 x 34.

No. 528. *Flowers for the Hospital.*—A. F. BELLOWS, N.A.

There is a great deal of goodness, truth and beauty in the bright, earnest face of the young lady ; and the flowers she carries will not cheer the hearts of the weary patients more than will her own sweet presence. The picture is a charming one throughout. The exquisitely painted roses show most effectively among the dark browns and quiet grays that surround them. There is snow upon the ground, but the winter is almost over, as is evidenced by the fresh willow catkins extending from the muff.

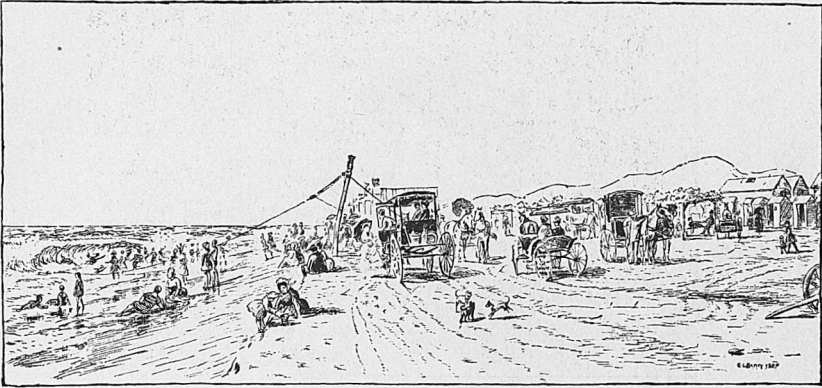


No. 535.

10 x 15.

No. 535. *A Morning Fog.*—CHARLES LANMAN, A.N.A.

A careful study of the shore and a good misty effect.



No. 547.

21 x 51.

No. 547. *Bathing Hour, Easthampton Beach.*—E. L. HENRY, N.A.

A long stretch of sandy beach, with bathers enjoying themselves in the surf. Facing the ocean is a row of striped tents of various colors, over which bright flags are floating. The bathing-houses are at the extreme right, and in the distance, behind them, are shining sand-hills half covered by light green vegetation.

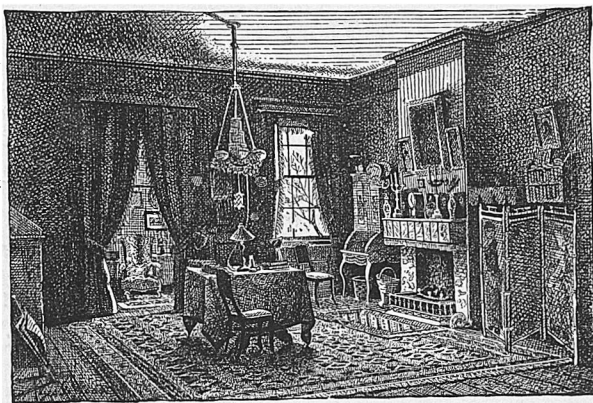


No. 529.

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36 x 48.

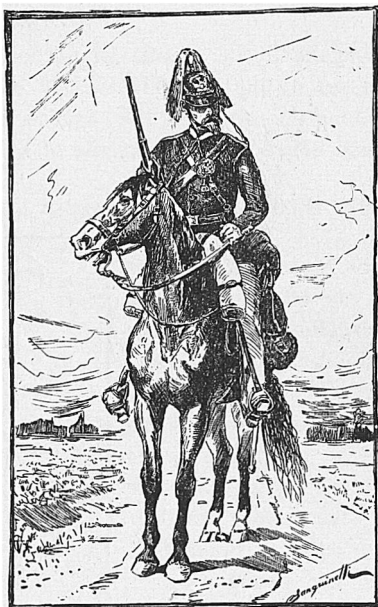
No. 529. *Zeida.*—V. G. STIEPEVICH.



No. 536.

13 x 19.

No. 536, *An Interior*, by GEORGE B. WOOD, is a very carefully painted work that will be admired for its excellent qualities.

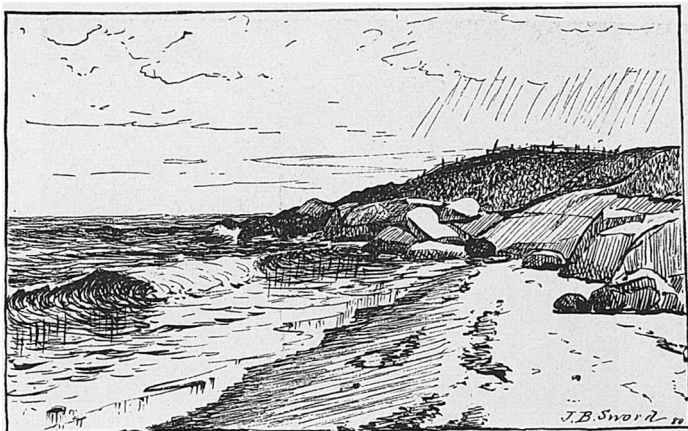


No. 555.

12 x 16.

No. 555. *A Vidette, U. S. A.*—EDWARD SANGUINETTI.

A United States cavalryman, in the new parade uniform, firmly seated in the saddle. Both man and horse are motionless—apparently listening—but ready to be aroused at a moment's warning.



No. 568.

30 x 50.

No. 568. *The Lonely Shore*.—JAMES B. SWORD.

“There is a rapture on the lonely shore,  
There is society, where none intrudes,  
By the deep sea, and music in its roar.”

BYRON—*Childe Harold*.

A stretch of shore along the Rhode Island coast, on a warm, showery afternoon; a quiet sea rolling in. The idea of loneliness is felt strongly. A bit of old fence along the top of the hill suggests that man has been here but has departed, and hence adds to the sense of solitude.

No. 590. *The Water's Edge*.—ELIZABETH J. GARDNER, Paris.

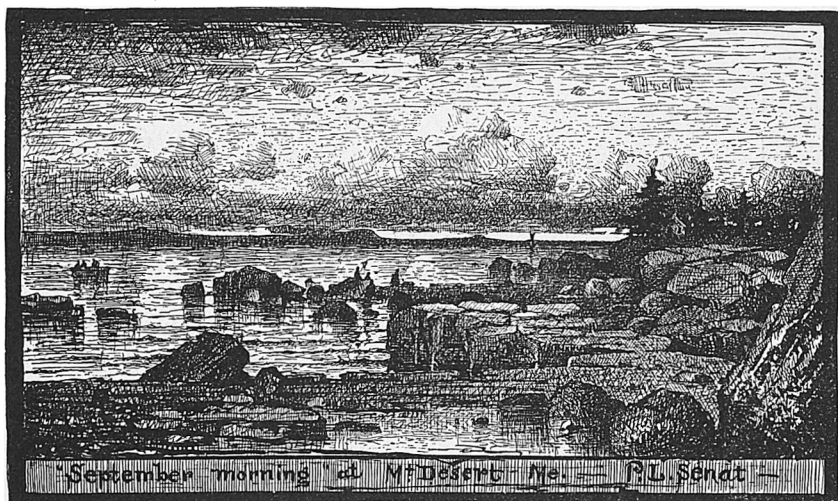
The two pictures by ELIZABETH J. GARDNER, one in the East, the other in the West Room, in point of excellence are equal to any of the works exhibited. *The Water's Edge* is one of the most exquisite compositions in the Academy, as far as lines go, and the coloring is as charming as its drawing. There is a tall lily growing just so far out from the shore that it seems impossible to reach it, much as it is desired. One of the young women solves the problem, however; kneeling down upon the bank, with one hand she grasps a low limb of a tree and with the other supports her companion while she secures the prize.



No. 590.

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20 x 36.



No. 602.

30 x 56.

No. 602. *September Morning at Mt. Desert, Me.*—P. L. SENAT.

The view is from Bald Porcupine Island, looking north, up Frenchman's Bay, and showing the blue line of the Gouldsboro' hills in the distance. The clouds and general atmospheric effect well realize a "September morning."



No. 605.

14 x 18.

No. 605. *Aïcha.*—WILLIAM SARTAIN.

A very strongly painted head of an Arab girl. The countenance is full of dreamy thoughtfulness, and yet is not at all lacking in decision. The name *Aïcha* is a favorite one among the Arabs, having belonged to one of Mahomet's best-beloved wives.





No. 609.

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36 x 48.

No. 609. *The Old Estate*.—EDWARD GAY, A.N.A.  
—An old homestead, situated on the border of Lake Ontario, deserted and fast falling to ruin. Once a beautiful home full of happiness, now old, solitary, neglected, suggesting feelings akin to those with which we regard a friendless old person.

